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S. TUSHINGHAM.

Etchings & Dry-Points

BY

S. TUSHINGHAM.

INTRODUCTION BY

MALCOLM C. SALAMAN.

JAMES CONNELL & SONS, Ltd.,
47 Old Bond Street,
LONDON, W.1.
And at 75 St. Vincent Street, Glasgow.

Tushingham

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INTRODUCTION

By MALCOLM C. SALAMAN

IT was my habit before the War to pay occasional visits to Sir Frank Short's etching class at the Royal College of Art, and discuss their work with the students, not without instructive benefit to myself. I had long ago been privileged to watch Whistler both etch and print, and it interested me to see Sir Frank's masterly methods with his pupils, and to compare them with my treasured memories of the master. Among the students were acknowledged artists, such as the late F. H. Townshend, and George Belcher, of *Punch*, the Hon. Walter James (Lord Northbourne), Percival Gaskell, Nelson Dawson, Martin Hardie, W. P. Robins, besides the regular "collegers," Malcolm Osborne, now a Royal Academician and Professor in succession to Sir Frank, the late Alfred Bentley, J. R. G. Exley, D. I. Smart, and, not the least earnest and studious of them all, Sidney Tushingham. He had gone up to the College with a Scholarship for Painting which he had won at the School of Art in his native Burslem, but he had begun his artistic adventure earlier as a painter on porcelain, carrying on the family traditions of artistic craftsmanship that were begun in the early years of the 18th century by his direct maternal

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ancestor, Ralph Wood, the celebrated Staffordshire potter, who made coloured earthenware figures in a style all his own. But Tushingham was not the only engraver who had drifted from the china cup to the copper plate, for Valentine Green, the famous master of mezzotint, had also commenced art in a porcelain factory. In the etching class Tushingham was learning his craft with the conventional kind of subject, architectural and landscape, but it appears that some words I let fall in regard to certain of the old Dutch etchers, such as Ostade and Bega, depicting the life of the people around them, stirred in him a natural inclination to do likewise, if he portrayed buildings, to show them in their quiddity, but pictorially animated with the incidental actualities of human circumstance. So, when he left the college, and started his career as etcher, with various influences at work, not the least being Whistler's, he ranged from place to place, with observant eyes for a happy motive and design that embraced people in activity, making his best plates in and around Falmouth and Bridgwater, while he found a gladsome subject in children at play in Kensington Gardens or on Cornish sands. This proved happily a fresh and favourite theme at the time, and it gave Tushingham's work a distinctive character among contemporary etchers. Editions of these plates were quickly exhausted, and Messrs. Connell published a complete catalogue of them, with a gratulatory Introduction by Mr. Konody.

It now falls to me to continue the story of

Tushingham's progressive career, to note how he gradually cleared his work of dominant influences, while still drawing inspiration from the masters, and above all to show how he has found his way to individual expression by the finesse with which he combines the work of the burin with the dry-point. In the initial phase of his new adventure, he was obviously under the influence of Whistler, and, like most good etchers, he sought the inspiration of Venice. Feeling happy and free of all the watery city of palaces and "dreaming spires," he plunged at once into the narrow little "Calle del Paradiso," with its arched supports, and made a good plate of it, with sunlight and shadow playing on its Venetian squalor, and the folk bargaining for commodities or simply idling. Then, with "Children in the Piazza," and "The Banners of St. Marks," he was frankly Whistlerian in his natural studies of the children of diverse types, and the inevitable birds, casually grouped against sketchy backgrounds of familiar buildings, lightly bitten; but when he was no longer pre-occupied with Whistler's deliciously suggestive method in the portrayal of children, he was very much himself in a vividly sketched impression of "Venice, from the Salute." Next he made play busily with his dry-point, but he was induced to use the richness of the burr for "pretty" effects in recording the natural play of children, contrasted with the flimsy treatment of their surroundings, as we see in "A Venetian Seat" and "On the Riva"; but in "Venetian Brothers" he used the dry-point exquisitely,

making full use of the burr as of the diamond's lightest touch, and proving by the vivacious presentment of this Italian boy and his chubby little brother, that he could always be master of his medium when inspired by the subject.

Tushingham was now quite in love with the Italian scene, and with his graphic interest in the multifarious human activities he witnessed, he responded to the appeal of subject in many places. "Return from Market, Viterbo," a procession of laden donkeys, driven or ridden by women from a gateway over a plain steeped in hot sunshine was a scene that, as I remember, arrested the late Sir Claude Phillips, who called my attention to the actuality of the print at the Painter-Etchers' Exhibition. But Tushingham was now beginning to use the burin in addition to the dry-point, as an auxiliary perhaps, and so to obtain subtle differences of linear and tonal quality in the same print. One sees this in two Palermo subjects, "Palazzo Tribunali," with primarily an architectural motive, and "Arco Santa Teresa," in which he has drawn the facts of the old buildings into a pleasing design, with the steep, shadowed flight of steps under the arch in the centre continuing higher up in the sunshine, while in the foreground the people are busy with little market carts, and the shadow of a slender tree patterns a sunlight facade and subtly marks the difference between dry-point and burin. But Tushingham's love of children has occasionally suffered from too much dry-point, as for instance in

the pretty and engaging "Madonna of San Remo," who might have escaped the sentimental touch had she consented to be simply etched with her child, instead of posing for effect against a dark doorway. However, we next find him back in Venice, revelling in the arches and columns of the "Fish Market," and delighting with searching dry-point in the various appropriate activities or idlings of the market-folk ashore or afloat; tracing the elaborate ornament of the frequently etched "Ca D'Oro," and enjoying "Venetian Barges," which the dexterous gondoliers move with so much actuality through the buoyant water of the little canal, overlooked by stately and meaner buildings, and charming in its gaiety of movement. Then Tushingham takes us in his prints to Siena, that has a happy way of opening her heart to strangers, first to a picturesque street, Via Ricasoli, where the burin takes charge of the shadows; next we see in "Off to the Oxen Fair," a procession of men and oxen going through an arched gateway, while the etcher's *leit-motif* seems to be a mild argument between a woman with a goat and an indifferent man, who is more concerned with his donkeys' panniers than the woman's emphatic tongue. This was but a prelude to "Morning of the Fair" and "An Italian Cattle Fair," a spacious and interesting print, in which Tushingham's indefatigable dry-point took count of many details of pastoral bargaining. I have written elsewhere in praise of "Montepulciano," a brilliant print, in which the general impression of the place is

so happy, with the little piazza, half in sunshine, half in shadow, and the Florentine lion, the Marzocco, on its column in the centre, while all around it the people, with their carts and stalls, are engaged in marketing, and there seems nothing else in the world to do in Montepulciano, unless it be to go into the hotel close by and quaff a beaker full of the local *vino nobili*.

Tushingham continues his roving, charmingly to the "Church of St. Francis of Assisi," which he sees in a design of perfect harmony appropriate to its inspiring subject, with a bullock cart and some peasants with donkeys at the foot of the stairway, and the inevitable tourists on the platform above ; to the "Pazzi Chapel, Florence," also well seen as a significant portion of the Santa Croce, and then again to "fair, soft Siena." He takes us to the "Porta Romana," and shows us through its portals, animated with folk, donkeys and goats, the Campo Pubblico and the great tower, then to the picturesque "Market Place," behind the great old buildings of the Palazzo, where the people are light-heartedly concerned with the business of the mart ; and then between the shadowed buildings, he shows a full view of the Campo and the dominating "Torre del Mangia," with the little Capella del Voto, in the glare of the sun, while the Sienese folk are about in a haphazard way. Always gifted with an instinct for design, Tushingham was now becoming surer in selecting his factors, and he commanded his shadows, whether by dry-point or burin, with a truer sense of their transparency and luminosity.

And now again he found matter worth pictorial treatment in his native land, treating with as much reverence as any Italian subject the "Broadgate, Ludlow," and the human incidents that chanced to group casually about it, the "Gateway, Hampton Court" and "Castle Hill, Lincoln," with architectural curiosity aroused by the ancient mediæval house adjacent to one of the early 18th Century, and then the ecclesiastical gateway leading to the Cathedral, the South Porch of which he frankly approached for its decorative beauty. But Italy would always call him back. In Rome he drew with his dry-point the shadowed road under many arches running along the side of San Giovanni e Paolo on the Caelius, and giving an impressive back view of the church built by Pammachius, the friend of St. Jerome. In Venice he achieved perhaps the most beautifully attractive of his dry-points, "Noonday Rest," under a fair sky, while San Giorgio Maggiore, with its buildings, shimmers through the haze, and the hot sun has its will of islands and lagoon. A number of fishing boats and gondolas are moored together and the men sit idly aboard them or stretch their legs on the Riva, and talk among themselves, perhaps, or just think, while children play by the water's edge. A few straggling boats seem to dream on the smooth waters of the lagoon, and everywhere there is a sense of *dolce far niente*. "In Venice from the Campanile," he essayed with partial success a vast panorama, while in "San Leonardo, Venice," he found an admirable design

in the bridge, with its four obelisks and its pillared balustrade, and the character of the adjacent buildings, but the little group of folk and their jumble sale on the Riva was a pity. "Amalfi," with its arched portal of strong masonry, the view beyond and the picturesquely disposed market in the foreground, is one of Tushingham's most comely designs, the market folk happening easily in the picture, and the burin being used with contrasting effect. In "Feluccas, Palermo," the vigorous activities of the men at the capstan are impressively shown silhouetted against the clear sky, and with a parting, rather hurried, glimpse of the "Ponte Vecchio, Florence," our artist tears himself from his beloved Italy. Staying to make two happy dry-point studies of children, "Peggy" and "Peter and Joan," the latter a particularly vivid and spontaneous one of the two youngsters sitting close together on the sea-shore, he makes his way to Spain.

In Spain Tushingham experiences a new stimulus in his work, he is keenly interested in the diverse character and contrasts of the old buildings, their crumbled stateliness and the incidental way they have managed to get themselves pictorially situated, while the sun glares hotly, and the people go casually about their daily avocations. In "Plaza Mayor, Segovia," he drew with rich dry-point the municipal buildings, with their columned arcades as the dominant motive, while with his dexterous burin he picked out searchingly the domes, windows, buttresses and pinnacles of the glorious cathedral, which stands in its dignity

at the head of the Plaza, where we see the life of the town congregating. " Roman Bridge, Salamanca," is a most impressive design, with the ancient bridge and its many arches spanning the river ; on the near bank a man leads his laden donkey to the water to drink, while the opposite bank is covered with innumerable collegiate and ecclesiastical buildings, crowned by the glory of the Renaissance Cathedral. " Ronda " is a romantic vision of the hill-side, where the great chasm, the Tajo, through which the River Guadelevín rushes in a torrent, is bridged with a single high arch, joining the two portions of the city. The bridge, like that of " San Louis Rey " has a tragic tradition, but it was the architect, not the bridge, that fell down one day from the parapet to the abyss, though in Tushingham's print there is no hint of ancient tragedy, " nothing but well and fair," sunshine and peace, with the peasants driving their bullocks and their donkeys along the lower slopes of the rugged hill-side. Tushingham chose his title well when he described as " The Road to Toledo," his vision of the Alcantara Bridge, linking both banks of the Tagus and leading up over the rocky sides to the dominating Alcazar, that noble fortress palace of old, standing four-towered to the winds, now a great barracks, while in between is the early 16th Century Hospital de la Santa Cruz, which has no longer any ecclesiastical significance, but is given over, in its crumbling state, to military administrative activities. Here the burin has had a good deal of its own to say on the rocks and the

buildings. "Saragossa" is a spacious view of the old Aragonese capital, with the Ebro flowing leisurely past, through tracts of country stretching away to the hills, and crossed by the old stone bridge of many spans, while close together stand the two historic cathedrals, the more ancient Gothic one with the two towers, and the other, with its domes and lofty aisles, dominating many picturesque roofs. And now to "A Gateway of Seville," a picturesque old structure, where men, women and children, marketing at the fruit stalls, riding donkeys and nags as gallantly as if they were the choicest steeds, or driving bullock carts, pay their devoirs at an open shrine, before making their way to the Cathedral, which with the great Giralda Tower we see through an archway. In this spirited design we feel the lights and shadows are most harmoniously balanced, and the shadows are subtly illumined by the rays of the sun. But the "Giralda, Seville," this original minaret of a Moorish mosque, whence the Muezzin formerly called the Faithful to prayer, has long been part of the cathedral, heightened by the addition of a belfry, with a figure of "Faith," called "la Giralda" (the turning one), on the pinnacle, for it is a wind-vane, nicely adjusted to respond to the least suspicion of a breeze. Tushingham's burin or dry-point has been engaged in the articulate delineation of this tower, and in the Moorish remains below, which have been embodied with the later cathedral. In all these Spanish plates, as in some of the more recent Italian ones, and in a "Gipsy Beggar," carrying

her baby in a handkerchief over her shoulder, and holding out her hand for the expected alms, an artistically expressive advance is apparent, not only in his command of means, but in the way he feels his subject, fusing his personality with it in a manner that one recognises as masterly.

MALCOLM C. SALAMAN.

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Museum of History, Science and Art,
Los Angeles.

The Engraved Work of Sidney Tushingham

1922 to 1928

(Continued from Plates 1 to 39)

40. "Calle Paradiso, Venice"
41. "Children in the Piazza"
42. "The Banners of St. Marks"
43. "Venice, from the Salute"
44. "Santi Apostoli, Venice"
45. "John"
46. "A Boy of Tuscania"
47. "A Venetian Seat"
48. "On the Riva"
49. "Merchants' Hall, York"
50. "Return from Market, Viterbo"
51. "The Doorway, Palazzo Tribunali, Palermo"
52. "Venetian Brothers"
53. "Arco Santa Teresa, Palermo"
54. "Sunshine and Shadow, San Remo"
55. "Antonio"
56. "A Madonna of San Remo"
57. "A Sand Boy"
58. "A Venetian Market"
59. "Via Ricasoli, Siena"
60. "Street of the Arches, Siena"

61. "Fish Market, Venice"
62. "Off to the Oxen Fair, Siena"
63. "Morning of the Fair"
64. "Peasant Women, Portofino"
65. "Montepulciano"
66. "An Italian Cattle Fair"
67. "Ca D'Oro, Venice"
68. "Venetian Barges"
69. "Peter and Joan"
70. "Broadgate, Ludlow"
71. "Gateway, Hampton Court"
72. "The Hoop"
73. "Peggy"
74. "Molly"
75. "St. Francis, Assisi"
76. "Pazzi Chapel, Florence"
77. "West Front, Hampton Court"
78. "South Porch, Lincoln"
79. "Castle Hill, Lincoln"
80. "Porta Romana, Siena"
81. "Church of St. John and St. Paul, Rome"
82. "Noonday Rest, Venice"
83. "Amalfi"
84. "Market Place, Siena"
85. "Venice, from the Campanile"
86. "Ponte Vecchio, Florence"
87. "Torre del Mangia"
88. "San Leonardo, Venice"
89. "Feluccas, Palermo"
90. "Ronda"

91. "Roman Bridge, Salamanca"
92. "Plaza Mayor, Segovia"
93. "The Road to Toledo"
94. "A Gypsy Beggar"
95. "Saragossa"
96. "The Giralda, Seville"
97. "A Gateway of Seville"
98. "Toledo"
99. "Playmates"

40. "CALLE PARADISO, VENICE"

Etching and Dry-point
Size, 8″ × 14″
Edition, 40 Proofs

41. "CHILDREN IN PIAZZA"

Etching
Size, 11″ × 7½″
Edition, 40 Proofs

42. "BANNERS OF ST. MARKS"

Etching
Size, $7\frac{7}{8}'' \times 13''$
Edition, 40 Proofs

43. "VENICE FROM THE SALUTE"

Etching
Size, 16″ × 11″
Edition, 40 Proofs

44. "SANTI APOSTOLI, VENICE"

Dry-point
Size, 12″ × 10⅜″
Edition, 40 Proofs

45. "JOHN"

Dry-point
Size, $7\frac{5}{8}'' \times 9\frac{3}{4}''$
Edition, 25 Proofs

Officially Not

46. "BOY OF TUSCANIA"

Dry-point
Size, 8″ × 10″
Edition, 50 Proofs

47. "A VENETIAN SEAT"

Dry-point
Size, $13\frac{1}{8}'' \times 9''$
Edition, 40 Proofs

48. "ON THE RIVA"

Dry-point
Size, 11½ × 7
Edition, 40 Proofs

49. "MERCHANT'S HALL, YORK"

Dry-point
Size, $7\frac{3}{8}'' \times 10\frac{1}{4}''$
Edition, 50 Proofs

50. "RETURN FROM MARKET, VITERBO"

Dry-point
Size, $14\frac{3}{8}'' \times 8\frac{7}{8}''$
Edition, 40 Proofs

51. "DOORWAY PALAZZO TRIBUNALI, PALERMO"

Dry-point
Size, $8\frac{3}{8}'' \times 12\frac{1}{2}''$
Edition, 50 Proofs

52. "VENETIAN BROTHERS"

Dry-point
Size, 8″ × 11″
Edition, 50 Proofs

53. "ARCO SANTA TERESA, PALERMO"

Dry-point
Size, $12\frac{1}{2}'' \times 12\frac{5}{8}''$
Edition, 75 Proofs

54. "SUNSHINE AND SHADOW, SAN REMO"

Dry-point
Size, $10\frac{5}{8}'' \times 14\frac{13}{16}''$
Edition, 75 Proofs

55. "ANTONIO"

Dry-point
Size, $8\frac{1}{2}'' \times 10''$
Edition, 75 Proofs

56. "A MADONNA OF SAN REMO"

Dry-point
Size, $9\frac{5}{8}'' \times 12\frac{3}{8}''$
Edition, 75 Proofs

57. "A SAND BOY"

Dry-point
Size, $10\frac{7}{16}'' \times 11\frac{1}{2}''$
Edition, 75 Proofs

58. "A VENETIAN MARKET"

Dry point
Size, $12\frac{9}{16}'' \times 9\frac{3}{16}$
Edition, 75 Proofs

59. "VIA RICASOLI, SIENA"

Dry-point
Size, 11″ × 12½″
Edition, 75 Proofs

60. "STREET OF THE ARCHES, SIENA"

Dry-point
Size, $7\frac{1}{4}'' \times 14\frac{7}{8}''$
Edition, 75 Proofs

61. "FISH MARKET, VENICE"

Dry-point
Size, $14\frac{3}{4}'' \times 9\frac{7}{8}''$
Edition, 75 Proofs

62. "OFF TO THE OXEN FAIR, SIENA"

Dry-point
Size, $15\frac{3}{8}'' \times 9\frac{3}{4}''$
Edition, 75 Proofs

63. "MORNING OF THE FAIR"

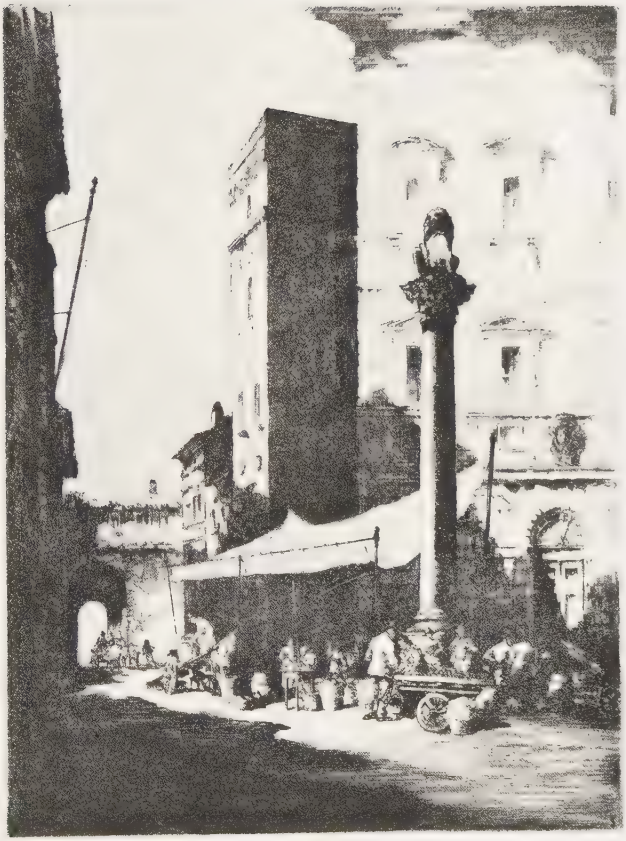
Dry-point
Size, 12⅛″ × 11″
Edition, 75 Proofs

64. "PEASANT WOMEN, PORTOFINO"

Dry-point
Size, $13\frac{1}{2}'' \times 10\frac{1}{2}''$
Edition, 75 Proofs

65. "MONTEPULCIANO"

Dry-point
Size, $9\frac{7}{8}'' \times 13\frac{1}{4}''$
Edition, 75 Proofs

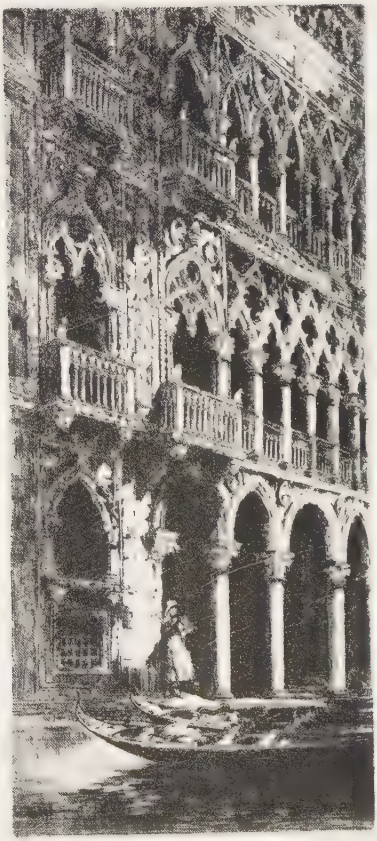


66. "ITALIAN CATTLE FAIR"

Dry-point
Size, $15\frac{3}{4}'' \times 10\frac{5}{8}''$
Edition, 75 Proofs

67. "CA D'ORO"

Dry-point
Size, $6\frac{5}{8}'' \times 15\frac{1}{4}$
Edition, 75 Proofs



68. "VENETIAN BARGES"

Dry-point
Size, $14\frac{1}{2}'' \times 10\frac{3}{8}''$
Edition, 75 Proofs

69. "PETER AND JOAN"

Dry-point
Size, 11½" × 9½
Edition, 75 Proofs

70. "BROADGATE, LUDLOW"

Dry-point
Size, $11\frac{7}{8}'' \times 9''$
Edition, 75 Proofs

71. "GATEWAY, HAMPTON COURT"

Dry-point
Size, $8\frac{3}{8}'' \times 12\frac{5}{8}''$
Edition, 75 Proofs

72. "THE HOOP"

Dry-point
Size, $6\frac{3}{4}'' \times 12''$
Edition, 75 Proofs

73. "PEGGY"

Dry-point
Size, $8\frac{3}{8}'' \times 11\frac{1}{8}''$
Edition, 75 Proofs

74. "MOLLY"

Dry-point
Size, $8\frac{1}{2}'' \times 11\frac{1}{4}''$
Edition, 75 Proofs

75. "ST. FRANCIS ASSISI"

Dry-point
Size, $8\frac{3}{8}'' \times 12\frac{3}{8}''$
Edition, 75 Proofs

76. "PAZZI CHAPEL, FLORENCE"

Dry-point
Size, $6\frac{3}{4}'' \times 13\frac{1}{2}''$
Edition, 75 Proofs

77. "WEST FRONT, HAMPTON COURT"

Dry-point
Size, $5\frac{3}{4}'' \times 14\frac{1}{8}''$
Edition, 75 Proofs

78. "SOUTH PORCH, LINCOLN"

Dry-point
Size, $7\frac{7}{8}'' \times 12\frac{1}{2}''$
Edition, 75 Proofs

79. "CASTLE HILL, LINCOLN"

Dry-point
Size, 7⅜" × 12½"
Edition, 75 Proofs

80. "PORTA ROMANA, SIENA"

Dry-point
Size, $6\frac{1}{8}'' \times 13\frac{1}{2}''$
Edition, 75 Proofs

81. "CHURCH OF ST. JOHN AND ST. PAUL, ROME"

Dry-point
Size, $11\frac{7}{8}'' \times 11\frac{5}{8}''$
Edition, 75 Proofs

82. "NOONDAY REST, VENICE"

Dry-point
Size, $13\frac{7}{8}'' \times 8\frac{1}{4}''$
Edition, 75 Proofs

83. "AMALFI"

Dry-point
Size, $12\frac{3}{8}'' \times 9\frac{1}{4}''$
Edition, 75 Proofs

84. "MARKET DAY, SIENA"

Dry-point
Size, $6\frac{3}{8}'' \times 12\frac{13}{16}''$
Edition, 75 Proofs

85. "VENICE FROM CAMPANILE"

Dry-point
Size, $14\frac{13}{16}'' \times 8\frac{1}{8}''$
Edition, 75 Proofs

86. "PONTE VECCHIO, FLORENCE"

Dry-point
Size, $14\frac{3}{8}'' \times 7\frac{1}{2}''$
Edition, 75 Proofs

87. "TORRE DEL MANGIA"

Dry-point
Size, $6\frac{3}{8}'' \times 13\frac{3}{4}''$
Edition, 75 Proofs

88. "SAN LEONARDO, VENICE"

Dry-point
Size, 13″ × 8¾″
Edition, 75 Proofs

89. "FELUCCAS, PALERMO"

Dry-point
Size, 14″ × 9⅛″
Edition, 75 Proofs

90. "RONDA"

Dry-point
Size, $12\frac{3}{4}'' \times 10\frac{1}{2}''$
Edition, 75 Proofs

91. "ROMAN BRIDGE, SALAMANCA"

Dry-point
Size, $14\frac{1}{2}'' \times 7\frac{5}{8}''$
Edition, 75 Proofs

92. "PLAZA MAYOR, SEGOVIA"

Dry-point
Size, $13\frac{1}{8}'' \times 10\frac{7}{8}''$
Edition, 75 Proofs

93. "ROAD TO TOLEDO"

Dry-point
Size, $8\frac{3}{8}'' \times 12\frac{3}{8}''$
Edition, 75 Proofs

94. "GYPSY BEGGAR"

Dry-point
Size, 9″ × 11½″
Edition, 75 Proofs

95. "SARAGOSSA"

Dry-point
Size, $13\frac{3}{8}'' \times 10''$
Edition, 75 Proofs

96. "THE GIRALDA, SEVILLE"

Dry-point
Size, $6\frac{3}{8}'' \times 14''$
Edition, 75 Proofs

97. "A GATEWAY OF SEVILLE"

Dry-point
Size, $10\frac{7}{8}'' \times 11\frac{3}{4}''$
Edition, 75 Proofs

98. "TOLEDO"

Dry-point
Size, $13\frac{1}{8}'' \times 9\frac{3}{8}''$
Edition, 75 Proofs

99. "PLAYMATES"

Dry point
Size, $8\frac{3}{8}'' \times 11''$
Edition, 75 Proofs

Complete Catalogue of the Etchings and Dry-points of Sidney Tushingham

1. "PORTRAIT OF A CHILD"
   Dry-point
   Size, $6\frac{1}{8}'' \times 8\frac{1}{4}''$
   Edition, 30 Proofs

2. "INFANT PLAYING"
   Dry point
   Size, $7\frac{1}{4}'' \times 10''$
   Edition, 30 Proofs

3. "LA BIBLIOTHÉQUE, BRUGES"
   Dry-point
   Size, $7\frac{7}{8}'' \times 12''$
   Edition, 40 Proofs

4. "SAND PIES"
   Dry-point
   Size, $8'' \times 10\frac{1}{2}''$
   Edition, 60 Proofs

5. "BARGES SLUIS"
   Dry-point
   Size, $11\frac{7}{8}'' \times 7\frac{7}{8}''$
   Edition, 60 Proofs

6. "THE TERRACE, KENSINGTON GARDENS"
   Dry-point
   Size, $11\frac{3}{8}'' \times 7\frac{5}{8}''$
   Edition, 60 Proofs

7. "A PICNIC, HAMPSTEAD HEATH"
   Dry-point
   Size, $11\frac{3}{8}'' \times 7\frac{5}{8}''$
   Edition, 75 Proofs

8. "PLAYTIME, KENSINGTON GARDENS"

Etching
Size, $10\frac{7}{8}'' \times 3\frac{1}{2}''$
Edition, 20 Proofs

9. "THE QUAY, BRIDGWATER"

Dry-point
Size, $14\frac{7}{8}'' \times 9\frac{3}{8}''$
Edition, 75 Proofs

10. "DUNSTER"

Etching, with Dry-point
Size, $13\frac{7}{8}'' \times 8\frac{7}{8}''$
Edition, 75 Proofs

11. "THE MENAI STRAITS"

Dry-point
Size, $14\frac{7}{8}'' \times 7\frac{1}{2}''$
Edition, 75 Proofs

12. "MERRIMENT"

Dry-point
Size, $7\frac{7}{8}'' \times 10''$
Edition, 50 Proofs

13. "LE LAC D'AMOUR BRUGES"

Dry-point
Size, $14\frac{7}{8}'' \times 7\frac{3}{8}''$
Edition, 75 Proofs

14. "THE SHEEPMARKET, BRIDGWATER"

Dry-point
Size, $8\frac{1}{2}'' \times 10''$
Edition, 15 Proofs

15. "LA GRAND PLACE, MALINES"

Dry-point
Size, $12\frac{7}{8}'' \times 7''$
Edition, 25 Proofs

16. "OLD CHELSEA, CHEYNE WALK"

Etching
Size, $11\frac{3}{8}'' \times 8\frac{7}{8}''$
Edition, 25 Proofs

17. "PENSHURST PLACE, KENT"

Dry-point
Size, $14\frac{3}{4}'' \times 7\frac{3}{4}''$
Edition, 45 Proofs

18. "LYME REGIS, FROM TIMER HILL"

Dry-point
Size, $5\frac{1}{4}'' \times 15\frac{1}{8}''$
Edition, 60 Proofs

19. "THE OLD POST OFFICE YARD, FALMOUTH"

Etching
Size, $10\frac{7}{8}'' \times 7\frac{7}{8}''$
Edition, 50 Proofs

20. "MARKET PLACE, OLD FALMOUTH"

Etching
Size, $11\frac{5}{8}'' \times 4\frac{3}{8}''$
Edition, 25 Proofs

21. "A COLLIER, FLUSHING, CORNWALL"

Etching
Size, $6\frac{7}{8}'' \times 10\frac{7}{8}''$
Edition, 25 Proofs

22. "CORNISH BOYS AT PLAY"

Etching, with Dry-point
Size, $11\frac{7}{8}'' \times 6\frac{7}{8}''$
Edition, 60 Proofs

23. "PERRY'S FRUIT SHOP, OLD FALMOUTH"

Etching
Size, $10\frac{7}{8}'' \times 7\frac{1}{8}''$
Edition, 40 Proofs

24. "SHRIMPING"

Etching
Size, $12\frac{1}{2}'' \times 7\frac{7}{8}''$
Edition, 60 Proofs

25. "THE MOUTH OF THE FAL"

Etching, with Dry-point
Size, $11\frac{7}{8}'' \times 5\frac{1}{4}''$
Edition, 50 Proofs

26. "BARRACKS OPENING, OLD FALMOUTH"

Etching, with Dry-point
Size, $7\frac{7}{8}'' \times 12\frac{5}{8}''$
Edition, 50 Proofs

27. "FALMOUTH HARBOUR"

Etching, with Dry-point
Size, $13'' \times 6\frac{7}{8}''$
Edition, 25 Proofs

28. "CUSTOMS' HOUSE QUAY, FALMOUTH"

Dry-point
Size, $5'' \times 15''$
Edition, 40 Proofs

29. "CARDIFF CITY HALL"

Dry-point
Size, $17\frac{7}{8}'' \times 11\frac{1}{2}''$
Edition, 40 Proofs

30. "HOLIDAY TIME"

Etching
Size, $8\frac{1}{8}'' \times 10\frac{1}{8}''$
Edition, 40 Proofs

31. "A CORNISH FISHING VILLAGE"

Etching
Size, $11\frac{3}{8}'' \times 6\frac{3}{8}''$
Edition, 40 Proofs

32. "POLPERRO, CORNWALL"

Dry-point
Size, $11\frac{7}{8}'' \times 8\frac{7}{8}''$
Edition, 40 Proofs

33. "ROUND POND, KENSINGTON GARDENS"

Etching
Size, $12\frac{3}{8}'' \times 7\frac{1}{2}''$
Edition, 40 Proofs

34. "A SAND CASTLE"

Etching
Size, $9\frac{3}{4}'' \times 9''$
Edition, 40 Proofs

35. "THE OLD MILL GATE, DUNSTER"

Dry-point
Size, $8\frac{3}{8}'' \times 11\frac{1}{2}''$
Edition, 40 Proofs

36. "POLPERRO FISH MARKET"

Etching
Size, $12\frac{1}{4}'' \times 8''$
Edition, 40 Proofs

37. "BETTY"

Dry-point
Size, $6\frac{7}{8}'' \times 9\frac{7}{8}''$
Edition, 50 Proofs

38. "THE MERRY-GO-ROUND"

Etching
Size, $10\frac{7}{8}'' \times 8\frac{3}{4}''$
Edition, 40 Proofs

39. "MOTHER AND CHILD"

Dry-point
Size, $10'' \times 13''$
Edition, 40 Proofs

40. "CALLE PARADISO"

Etching and Dry-point
Size $8'' \times 14''$
Edition, 40 Proofs

41. "CHILDREN IN THE PIAZZA"

Etching
Size, $11'' \times 7\frac{1}{2}''$
Edition, 40 Proofs

42. "BANNERS OF ST. MARKS"

Etching
Size, $7\frac{7}{8}'' \times 13''$
Edition, 40 Proofs

43. "VENICE, FROM THE SALUTE"

Etching
Size, $16'' \times 11''$
Edition, 40 Proofs

44. "SANTI APOSTOLI, VENICE"

Dry-point
Size, 12″ × 10⅜″
Edition, 40 Proofs

45. "JOHN"

Dry point
Size, 7⅝″ × 9¾″
Edition, 25 Proofs

46. "BOY OF TUSCANIA"

Dry-point
Size, 8″ × 10″
Edition, 50 Proofs

47. "VENETIAN SEAT"

Dry-point
Size, 13⅛″ × 9″
Edition, 40 Proofs

48. "ON THE RIVA"

Dry-point
Size, 11⅛″ × 7″
Edition, 40 Proofs

49. "MERCHANTS' HALL, YORK"

Dry-point
Size, 7⅜″ × 10¼″
Edition, 50 Proofs

50. "RETURN FROM MARKET, VITERBO"

Dry-point
Size, 14⅜″ × 8⅞″
Edition, 40 Proofs

51. "DOORWAY, PALAZZO TRIBUNALI, PALERMO"

Dry-point
Size, 8⅜″ × 12½″
Edition, 50 Proofs

52. "VENETIAN BROTHERS"

Dry-point
Size, 8″ × 11″
Edition, 50 Proofs

53. "ARCO SANTA TERESA, PALERMO"

Dry-point
Size, $12\frac{1}{2}'' \times 12\frac{5}{8}''$
Edition, 75 Proofs

54. "SUNSHINE AND SHADOW, SAN REMO"

Dry-point
Size, $10\frac{5}{8}'' \times 14\frac{13}{16}''$
Edition, 75 Proofs

55. "ANTONIO"

Dry-point
Size, $8\frac{1}{2}'' \times 10''$
Edition, 75 Proofs

56. "A MADONNA OF SAN REMO"

Dry-point
Size, $9\frac{5}{8}'' \times 12\frac{3}{8}''$
Edition, 75 Proofs

57. "A SAND BOY"

Dry-point
Size, $10\frac{7}{16}'' \times 11\frac{1}{2}''$
Edition, 75 Proofs

58. "A VENETIAN MARKET"

Dry-point
Size, $12\frac{9}{16}'' \times 9\frac{3}{16}''$
Edition, 75 Proofs

59. "VIA RICASOLI, SIENA"

Dry-point
Size, $11'' \times 12\frac{1}{2}''$
Edition, 75 Proofs

60. "STREET OF THE ARCHES, SIENA"

Dry-point
Size, $7\frac{1}{4}'' \times 14\frac{7}{8}''$
Edition, 75 Proofs

61. "FISH MARKET, VENICE"

Dry-point
Size, $14\frac{3}{4}'' \times 9\frac{7}{8}''$
Edition, 75 Proofs

62. " OFF TO THE OXEN FAIR, SIENA "

Dry-point
Size, $15\frac{3}{8}'' \times 9\frac{3}{4}''$
Edition, 75 Proofs

63. " MORNING OF THE FAIR "

Dry-point
Size, $12\frac{1}{2}'' \times 11''$
Edition, 75 Proofs

64. " PEASANT WOMEN, PORTOFINO "

Dry-point
Size, $13\frac{1}{2}'' \times 10\frac{1}{2}''$
Edition, 75 Proofs

65. " MONTEPULCIANO "

Dry-point
Size, $9\frac{7}{8}'' \times 13\frac{1}{4}''$
Edition, 75 Proofs

66. " ITALIAN CATTLE FAIR "

Dry-point
Size, $15\frac{3}{4}'' \times 10\frac{5}{8}''$
Edition, 75 Proofs

67. " CA D'ORO "

Dry-point
Size, $6\frac{5}{8}'' \times 15\frac{1}{4}''$
Edition, 75 Proofs

68. " VENETIAN BARGES "

Dry-point
Size, $14\frac{1}{2}'' \times 10\frac{3}{8}''$
Edition, 75 Proofs

69. " PETER AND JOAN "

Dry-point
Size, $11\frac{1}{2}'' \times 9\frac{3}{8}''$
Edition, 75 Proofs

70. " BROADGATE, LUDLOW "

Dry-point
Size, $11\frac{7}{8}'' \times 9''$
Edition, 75 Proofs

71. "GATEWAY, HAMPTON COURT"

Dry-point
Size, $8\frac{3}{4}'' \times 12\frac{3}{4}''$
Edition, 75 Proofs

72. "THE HOOP"

Dry-point
Size, $6\frac{1}{4}'' \times 12''$
Edition, 75 Proofs

73. "PEGGY"

Dry-point
Size, $8\frac{3}{8}'' \times 11\frac{1}{8}''$
Edition, 75 Proofs

74. "MOLLY"

Dry-point
Size, $8\frac{1}{2}'' \times 11\frac{1}{4}''$
Edition, 75 Proofs

75. "ST. FRANCIS, ASSISI"

Dry-point
Size, $8\frac{3}{8}'' \times 12\frac{3}{8}''$
Edition, 75 Proofs

76. "PAZZI CHAPEL, FLORENCE"

Dry-point
Size, $6\frac{3}{4}'' \times 13\frac{1}{2}''$
Edition, 75 Proofs

77. "WEST FRONT, HAMPTON COURT"

Dry-point
Size, $5\frac{3}{4}'' \times 14\frac{1}{8}''$
Edition, 75 Proofs

78. "SOUTH PORCH, LINCOLN"

Dry-point
Size, $7\frac{7}{8}'' \times 12\frac{1}{2}''$
Edition, 75 Proofs

79. "CASTLE HILL, LINCOLN"

Dry-point
Size, $7\frac{3}{8}'' \times 12\frac{1}{2}''$
Edition, 75 Proofs

80. " PORTA ROMANA, SIENA "

Dry-point
Size, $6\frac{1}{8}'' \times 13\frac{1}{2}''$
Edition, 75 Proofs

81. " CHURCH OF ST. JOHN AND ST. PAUL, ROME "

Dry-point
Size, $11\frac{7}{8}'' \times 11\frac{5}{8}''$
Edition, 75 Proofs

82. " NOONDAY REST, VENICE "

Dry-point
Size, $13\frac{7}{8}'' \times 8\frac{1}{4}''$
Edition, 75 Proofs

83. " AMALFI "

Dry-point
Size, $12\frac{3}{8}'' \times 9\frac{1}{4}''$
Edition, 75 Proofs

84. " MARKET DAY, SIENA "

Dry-point
Size, $6\frac{3}{8}'' \times 12\frac{13}{16}''$
Edition, 75 Proofs

85. " VENICE FROM THE CAMPANILE "

Dry-point
Size, $14\frac{13}{16}'' \times 8\frac{1}{8}''$
Edition, 75 Proofs

86. " PONTE VECCHIO, FLORENCE "

Dry-point
Size, $14\frac{5}{8}'' \times 7\frac{1}{2}''$
Edition, 75 Proofs

87. " TORRE DEL MANGIA "

Dry-point
Size, $6\frac{3}{8}'' \times 13\frac{3}{4}''$
Edition, 75 Proofs

88. " SAN LEONARDO, FLORENCE "

Dry-point
Size, $13'' \times 8\frac{3}{4}''$
Edition, 75 Proofs

89. " FELUCCAS, PALERMO "

Dry-point
Size $14'' \times 9\frac{1}{8}''$
Edition, 75 Proofs

90. " RONDA "

Dry-point
Size, $12\frac{3}{4}'' \times 10\frac{1}{2}''$
Edition, 75 Proofs

91. "'ROMAN BRIDGE, SALAMANCA "

Dry-point
Size, $14\frac{1}{2}'' \times 7\frac{5}{8}''$
Edition, 75 Proofs

92. " PLAZA MAYOR, SEGOVIA "

Dry-point
Size, $13\frac{1}{8}'' \times 10\frac{7}{8}''$
Edition, 75 Proofs

93. " ROAD TO TOLEDO "

Dry-point
Size, $8\frac{3}{8}'' \times 12\frac{3}{8}''$
Edition, 75 Proofs

94. " GYPSY BEGGAR "

Dry-point
Size, $9'' \times 11\frac{1}{2}''$
Edition, 75 Proofs

95. " SARAGOSSA "

Dry-point
Size, $13\frac{3}{8}'' \times 10''$
Edition, 75 Proofs

96. " THE GIRALDA, SEVILLE "

Dry-point
Size, $6\frac{3}{8}'' \times 14''$
Edition, 75 Proofs

97. " A GATEWAY OF SEVILLE "

Dry-point
Size, $10\frac{7}{8}'' \times 11\frac{3}{4}''$
Edition, 75 Proofs

98. " TOLEDO "

Dry-point
Size, $13\frac{1}{8}'' \times 9\frac{3}{8}''$
Edition, 75 Proofs

99. " PLAYMATES "

Dry-point
Size, $8\frac{3}{8}'' \times 11''$
Edition, 75 Proofs

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